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This aspect changes in the next proof to an effect nearer sunrise. Light glints through the embrasures of the windows and spreads afar over the scene. In a later proof the scene changes radically and shapes itself into the plate as afterwards published. *Berry Pomeroy*, called *Raglan Castle* (Case 29), in the earliest proof, with its broad, flat tones of sepia, bears a striking resemblance to a wash-drawing. In the next proof we witness the introduction of high-lights and modifications of shape and tone, which by degrees evolve the familiar, lovely "Raglan, in utter solitude, amidst the wild woods of its own pleasance." But apart from such radical modifications as, for instance, in the *Source of the Arveyron* (Case 28) with its dark, sketch-like touched proof and the later silvery distance, there is a fascination more subtle in the minor changes. Look, for instance, at the *Chain of Alps* (Case 21) proof and published state. You feel a difference, a greater remoteness of the middle distance, and upon analysis it explains itself by a change of tonality of the valley beyond the vineyard in the foreground. *Jason* (Case 3) and *Hind Head Hill* (Case 12) are mines of such shifting accents and values, and this command of effectiveness, this astounding skill in differentiation of tones, in harmonizing values distorted by wear stood Turner in good stead in his fight for prolonging the life of his plates. The *Mer de Glace* (Case 25) is a striking instance in point. In the third state the original scheme of lighting has been seriously impaired by wear. See how he centers light on the glacier, and with comparatively little reworking gives the plate a new lease of life and effectiveness. Then there is that marvel of atmosphere and of persevering effort against all manner of accidents — *Inverary Pier* (Case 17) and its twin for technical intricacy — the *Calm* (Case 22) with its beautiful, sunny fourth state. Both are his own plates throughout, and both are extremely interesting in late as well as early states.

The serial publication of "Liber Studiorum" was discontinued after seventy-one subjects had been issued. The remainder of the hundred plates originally projected were left by Turner in various stages of completion, some not carried beyond the etching, the last nine subjects not put on copper at all. It goes without saying that these plates, of which engraver's proofs only had been printed, are of extreme rarity. It is here that the completeness of the collection shows to greatest advantage. Series like the *Stork and Aqueduct* (Case 33), aside from its beauty and the interest of successive changes, the *Lost Sailor* (Case 38) with its wonderful surf action, or the subtle *Moonlight on the Medway* (Case 37) are quite impossible of duplication, and each, in its beauty and variations, is of compelling interest.

It has not seemed expedient, at this time, to show the entire series of impressions of any one of the important subjects. Perhaps nothing could better illustrate the wealth of material in the col-

lection than the fact that, after taking out nearly two hundred prints for the present exhibition, the series is still complete in the published portion, and offers ample continuous material in etchings, proofs, and published states to satisfy exacting demands.

No attempt has been made in the foregoing remarks to pick favorites, else gross injustice had been done to such splendid compositions as *Æsacus*, with its sylvan gloom and sunny laughter, *Solway Moss*, with its wide outlook on league upon league of wet, glistening reaches, *Ben Arthur*, crowned with portentous clouds, or *Stonehenge*, with the hum of daily life flitting past, a scene of massive immobility of the distant past. These and many others would necessarily have claimed comment in a selective review.

Cases 39 to 42 are devoted to an unnamed, unpublished, and very rare sequence, variously known as "Little Liber" or "Sequel to 'Liber Studiorum,'" — a beautiful series unmistakably Turner's own handiwork. E. H. R.

A Children's Loan Exhibit of Prints

WITH the coöperation of many friends, the Museum has put in circulation in the city a selection of fifty-eight prints interesting to children, of designs by Edmond Dulac, Maxfield Parrish, Randolph Caldecott, Walter Crane, and Jessie Willcox Smith. The prints are in color and illustrate in many cases favorite stories. They are a selection from a larger number, including also prints in black and white, which were chosen by a jury of children for the Children's Exhibition recently held in the Print Rooms of the Museum. They have been shown at the South Bay Union and at the South End Music School, 32 Rutland Street, and will be sent thence to the Elizabeth Peabody House, and later to the Ruggles Street Neighborhood House and other settlement houses.

A Special Exhibition of Chinese and Korean Pottery

March 18-April 15

THE significance of the exhibition now arranged in the Japanese Court Gallery lies in its comprehensiveness and quality. It illustrates the history of glazed Chinese pottery from the Han dynasty, which began in the year 206 B. C., to the Ch'ing dynasty which ended in 1912. It is especially rich in pieces from the Han, T'ang, and Sung periods, and in specimens found in Korean graves which are believed to be earlier than the fifteenth century. It comprises "tomb furniture," vessels, and figurines which were buried with the honored dead, as well as pots, jars, bowls, vases, and ornaments made for various household needs. Most of the latter are confidently ascribed to the various kilns which are known to us through Chinese records, though some of them must wait to be named till China yields us more knowledge of her buried past. But whatever the difficulties of classification the exhibition richly exemplifies the beauty